

METHODS OF TRANSLATING METAPHOR

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This article deals with the specific features of metaphor translation methods. The author clarified the concept of “metaphor”, and analyzed existing classifications of metaphor translation methods. The author concluded that in the process of rendering metaphors into Ukrainian, the most commonly used methods were: literal translation, analogue translation, substitution, and addition.

Keywords: *metaphor; figurative meaning; emotional coloring; translation methods; source and target languages; faithful translation.*

У статті автором описано особливості перекладу метафори. Автор уточнив поняття “метафора” та проаналізував існуючі класифікації методів перекладу метафор. Автор прийшов до висновку, що у процесі відтворення метафор українською мовою найуживанішими способами були: дослівний переклад, аналоговий переклад, заміна та додавання.

Ключові слова: *метафора; переносне значення; емоційне забарвлення; методи перекладу; вихідна і цільова мови; адекватний переклад.*

Problem statement. Literary translation can rightfully be regarded as the pinnacle of the translator’s mastery, as the task is not only to convey the meaning of the work but also to preserve as many stylistic devices as possible, since they reflect the individual style of the author. One of these stylistic devices that pose a big problem for the translator is a metaphor, the so-called lexical means of creating imagery. This difficulty lies in an appropriate choice of translation method which largely depends on how close the cultural and linguistic traditions of the source language and the target language are.

The goal. The goal of this research is to reveal and explain the methods of metaphor translating.

Recent research and publication analysis. The metaphor has been the object of research of many well-known linguists and translators. The problem of defining

metaphor was studied by the following Ukrainian scholars: V. Vovk, M. Labashchuk, T. Onoprienko, L. Prokopchuk. Among the foreign scholars who worked in the same direction, we can highlight: N. Arutyunova, M. Dagut, I. Richards. The problem of classification of metaphor translation methods was investigated by such Ukrainian scholars as V. Karaban, I. Korunets, L. Kravets, and such foreign scholars as L. Barkhudarov, M. Dagut, T. Kazakova, V. Komissarov, P. Newmark, I. Richards, G. Toury, R. Van den Broeck, V. Vynohradov.

Presentation of the main material. Metaphors have always been the spotlight not only on linguists but on writers as well. Marie Benedict (also known as Heather Terrell), an extraordinary American writer, and a lawyer with more than ten years' experience, wasn't an exception [8, p. 2]. Her latest novel *The Only Woman in the Room* published in 2019, was a howling success. This book evokes a great interest among readers due to its breathtaking plot, however, for us, as translators, it is worth exploring because of the extensive use of stylistic devices, namely metaphors that should be rendered in the target text without spoiling the emotional coloring and figurativeness of the source text. Thus, taking into account the growing popularity of Marie Benedict's oeuvre and the absence of its Ukrainian translation, we consider it is essential to reveal and investigate the metaphors used in this text as well as the ways of their reproduction.

To investigate the metaphor translation methods its notion should be first identified. N. Arutyunova claims that "metaphor is a trope or speech mechanism consisting of the use of a word denoting a certain class of objects, phenomena, to characterize or name an object belonging to another class or to name another class of objects similar in any respect" [1]. It follows from this statement that the metaphor arises from the transfer of properties from one object to another based on similarities. According to M. Dagut, "metaphor is an individual flash of imaginative insight" [4]. The main purpose of using metaphorical expressions is to make a shocking, unpredictable impression on the reader.

As the next step in our research, let us move on to the classifications of metaphor translation methods. To render metaphors into the target text, V. Karaban

suggests such translation methods as literal translation, addition/omission, substitution, transposition, analogue translation and metaphor neutralization [2]. G. Toury, in his classification, singles out the same methods of translating metaphors as V. Karaban, but also adds the following: remetaphorization (metaphor into different metaphor) and demetaphorization (metaphor into non-metaphor) [6]. R. Van den Broeck and I. A. Richards, in their turn, state that in order to provide the target language reader with a faithful translation, the translator should also use such methods of translating metaphor as descriptive translation, compensation, concretization/generalization and paraphrasing [7, p. 77; 5, p. 78].

Therefore, having explored the concept of metaphors, we can identify them in the source-language text and suggest an adequate translation by applying the regarded translation methods.

To begin with, even the title of this book is a metaphor itself.

The Only Woman in the Room [8]. – Самотня у кімнаті.

The content rather indicates the loneliness of the main character in her fears, worries and problems than the fact that she is the only-begotten woman in an empty room. In this case, we decided to use concretization, since this method gives us an opportunity to transfer the concept of loneliness by using just one word. Such a choice allows us to make the translation of the title more expressive and precise, which will certainly attract the target reader's attention [5, p. 78].

Let us consider other metaphor translation methods on the following examples.

I would not wallow in my guilt and grief any longer but instead perform the penance for my sins. I would take everything I knew about the evil that was Hitler and hone myself into a blade [8, p. 195]. – *Я більше не збираюся борсатися у своїй провині та горі, замість цього, я хочу спокутувати свої гріхи. Я зберу усе, до останньої крихти, усе що знаю про зло, яке приховується за маскою Гітлера, і оберну себе на зброю проти нього.*

In the given sentences we observe the presence of several metaphors. In the first case the *grief and guilt* are compared to the swamp that drags you down, so you flounder trying to get out of there. Hence, as the concept of this metaphor is very

similar to the target language reader, we use literal translation, thus, maintaining the author's idea. Another one means that the main character will become a weapon against her enemies, namely, she wants to take revenge. Here, as in the previous example, we also decided to transmit the very meaning of the original metaphor, but using another method – generalization, because literal translation in this situation won't be able to provoke those emotions that the author wants to express. This method helps us to preserve the implication of the sentence and its emotional coloring [5].

Still, Jamesie, the only vestige of my short-lived marriage to Gene, brought a chunky ray of golden sunshine into my busy, often tense adult world [8, p. 193]. – Біллого не тривалого шлюбу з Джинном, залишилася єдина втіха – мій Джеймсї, який став промінчиком світла у моєму похмурому і такому напруженому дорослому житті.

Using this metaphor, the author wants to show that the main character's life is extremely difficult, and her only joy – *a chunky ray of golden sunshine* – is her son. We want to draw the target audience's attention, in particular, to this small amount of happiness in her life with the help of substitution. Thus, replacing the original expression with a more appropriate one – *став промінчиком світла*. This combination fits perfectly as it is based on the same associative image and transmits the same essence as the original metaphor. This method allows us to preserve the author's intention, not to overload the translation and make it more comprehensible to the target language audience [5, p. 78].

I'd learned – from Fritz, from Gene, and from all those who followed – that losing myself in a man wouldn't shield me from my original self and all my guilt [8, p. 217]. – Завдяки Фрітцу, Джину та усім тим, хто слїдував за ними, я зрозумїла, що повністю розчинятися у комусь – не приведе до добра, не захистить мене від самої себе та не полегшить моє почуття провини.

Here we can notice another metaphor *losing myself in a man*, which in some cases can act as an idiom. This expression means to fall deeply in love. While translating, we use the method of analogue translation. We try to find a suitable

equivalent without deviating from the main idea [7, p.77]. Furthermore, we determine to add some clarification in the form of a phraseological unit *не приведе до добра*, using addition, in an attempt to enhance the expressiveness of the sentence and to domesticate it.

Here on my patio and in my drawing room with George, I felt safe enough to shed my other skins, even though the question of my deservedness continued to plague me [8, p. 210]. – *Ось тут, у цьому дворіку, і у цій вітальні, я почувалася достатньо захищеною поряд з Джорджем, і нарешті могла оголити свою душу. Втім, одне лиш питання не переставало мучити мене “Чи гідно я виглядаю у його очах?”*

In this example we can see an evident metaphor that draws a kind of parallel between how the snake sheds its skin and how our main character took all her masks showing herself to be real. As in the previous sentence, here we try to convey the meaning of the expression using analog translation. It helps us to render the same metaphorical expression, by using another figurative image that is more understandable for the target reader [2].

Conclusions. As mentioned above, dealing with metaphors, namely with their translation, is a rather complicated process. The translation is considered successful if a translator managed to convey a metaphor using the appropriate artistic images that can transfer the true essence of the original unit to the target language reader preserving the author's style. Consequently, in the course of our research, it was determined that the most common methods of translating metaphors are analogue translation, literal translation, and substitution.

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